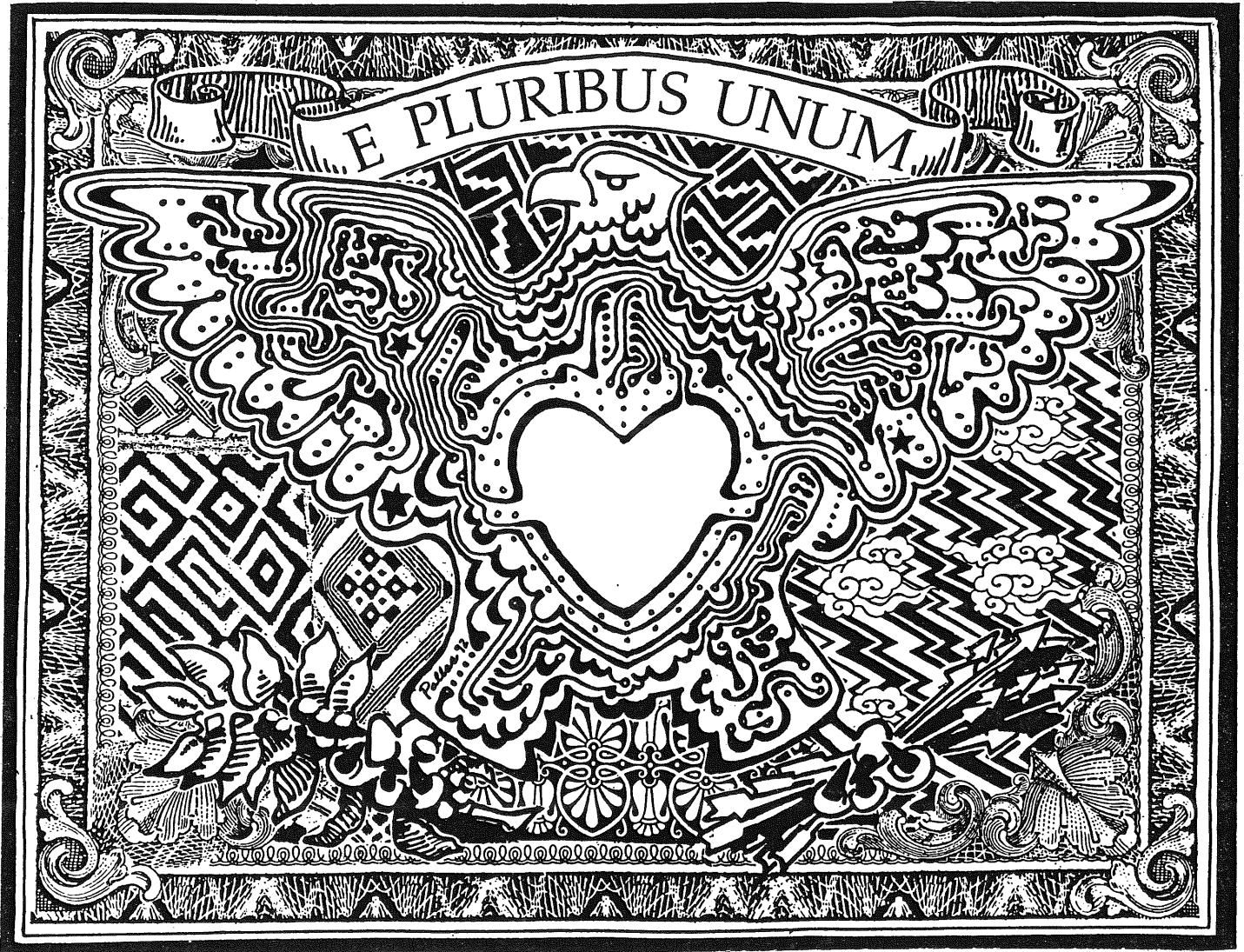


Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Artists Using Science and Technology

Ylem Newsletter
Vol.13, No. 2 February 1993



E Pluribus Unum is a circuit board created by Jim Pallas. An internationally acclaimed artist, Pallas began his pioneering work in interactive art in the 1970s. In this work, his unique circuitry patterns form an eagle. Using printed circuit board production methods, it is etched in a silvery alloy of tin and lead on a blue epoxy fiberglass background. Part of the design is real circuitry, from which he makes an electronic version that has numerous features: integrated circuits, light emitting diodes and photocells that cause shifting patterns of small red lights to travel about the surface of the piece.

E Pluribus Unum, a Latin phrase meaning "from many, one," was adopted by the founding fathers of the United States as the country's motto. They created the rampant bald eagle as the central image of the great seal of the United States. Grasping the olive branch as an offering of peace, the eagle also holds a clutch of arrows as an alternative when peace is rejected. Here, the artist has surrounded these symbols with patterns representing the peoples of the world whose contributions together have forged our culture. Behind the eagle's head is a Native American design from a Hopi ceramic vessel. Under the right wing is an African motif from a Kuba (Zaire) textile. A Star of David represents the contribution of the Jews. Under the left wing is an Asian pattern from an Edo (Japanese) textile, and beneath the eagle is a European design from a classical Greek vase. At the center is a heart. Happy Valentine from Ylem! More information about this work, which is created as multiples, is found in *Needs and Offerings*.

Ilene Astrahan wants to make computer art an accepted medium in the art market. She lives in the crucial art market of New York, and has a notion of how opinion-makers in the art world view this medium.

Computer art now seems to relate to the New York gallery scene the way photography did 25 years ago. At that time, photography was not an accepted art form (neither was using an airbrush, for that matter). Now there are a number of galleries, curators and critics specializing in it. When will we have galleries devoted to computer and tech art?

Some dismiss it out of ignorance and fear. As with photography, we artists are using a machine as an art tool. It is hard for the outsider to know at first exactly how the artist guides the process. Is computer art something computers spew out by themselves on their time off? Computers can make art with certain programs, but there, the "real" art is that of the programmer. The artist must bear some responsibility, and be skillful in adapting this output. (Computer art clichés such as shiny balls floating over checkerboards don't help matters).

The process of acceptance takes time. It is clear to us, the users of the technology, that "computer art" encompasses many things, among them computer paintings and photomontage; works generated by computer algorithms; computer-aided art in crafts and fine arts; and computer-controlled and interactive works. But many of the arbiters of what is Art and what isn't Art are ill-informed.

There are signs of change. Computer art is starting to appear in group and solo shows (though mostly in alternative spaces and co-op galleries). Work in acceptable styles has been shown in some museums. Since some critics are lamenting the absence of any dominant movement (nothing to hype?) in the "Art World," computer art could become popular.

Computer art does not fit the demand of the art market for rare objects. Some computer artists believe this whole mystique is passé. But how does a dealer market an artist otherwise? I propose that curators and artists agree upon and respect conventions with respect to editions. These might entail trashing the file after a certain number of works had been output. (I hope it doesn't entail publicly melting one's hard disk!) This brings to mind a recent article by legal writer Peter Karlan about a photographer early in this century who sold a photograph as a unique object showing a lovely model, but soon afterward posed the same lass again in the same way, this time with a flower between her teeth. The original buyer sued for copyright infringement and won. A properly-drawn contract would have allowed the artist more rights, Karlan says. Since one can scan anything, illegal use of copyrighted material is already an issue.

Other legitimate questions are voiced by curators as well: How long will computer art objects last? I would like to point out that Jackson Pollack used house paint, and some collectors' works have disintegrated, yet museums embrace him. They don't seem to be worried by conceptual art and installations not meant to last beyond their exhibition. Given the current world situation—both politically and ecologically—one wonders if our planet will survive into the next century. And while ink jet prints do fade and most computer papers are not acid-free, Cibachrome prints of computer art are as durable as photographic art done with this process and should last for years. Manufacturers need to work on durability, and artists should voice their concerns and remind themselves that a growing new market exists. The growing use of computers has a number of art material suppliers running scared. Some promising new printers are now appearing, but access is limited and very expensive.

An artist I know said that when submitting work to juried shows, artists

should not say it was done with a computer. Some well-known artists are said to be suing computers but won't admit it. (Editor's note: Photographic studies of Delacroix's models were found in his studio after he died).

Finally, with respect to computer "paintings," there is confusion about why the artist would prefer a \$5,000 machine to a \$1,000 airbrush with actual paint. Artists can help advance the medium by reserving the computer for projects for which the computer is uniquely suited, ones that enlarge the scope of what can be expressed in art.

The "Art" scene may be "dead in the water" but will *Pixelism* be the Next Wave?

Upcoming Ylem Forums

First Wednesday of odd-numbered months.

All programs begin at 7:30 pm.

May 5

July 7

September 1

November 3

Proposed topics: Interactive Art, Art Outside the System, Mathematics and Art, 3D Art, Complexity and A-Life

Member News

Cover artist Jim Pallas writes, "I'm about to realize a long-time fantasy via the *Ylem Newsletter*: I've been included in two up-coming exhibits in Japan, ARTEC '93 and The Wakayama Print Biennale."

Eduardo Kac recently showed his holopoems in exhibits in Italy, Australia (at TISEA), Germany and Portugal. His most recent holopoems will be on display in Chicago at the Museum of Holgraphy until April.

Paul Hartal is now a member of the Ward-Nasse Gallery in New York City.

Ylem Forum: The Power of Concern

Wednesday, March 3, 7:30 pm
McBean Theatre, The Exploratorium
3601 Lyon St., San Francisco

A forum on the rise of social and environmental consciousness in art.

It is the artist who possesses the ability to breathe soul into the lifeless product of the machine.

—Walter Gropius

Deanne Delbridge: A Global Demand for Art with a Conscience. As toxic waste management and preservation of the species move to the forefront of corporate priorities and consumer concerns, it is the artists of today who will "breathe soul into the lifeless product" of the industrial and technological revolution. Delbridge explores this perspective with insight that will re-charge your artistic vision. Delbridge will discuss how images have affected social change and the new ways

in which artists are creating the future. She will illustrate this with over 300 slides, plus videotapes, from the U.S., Europe and Japan.

Deanne Delbridge is a creative consultant to an international clientele of commercial and fine art photographers, illustrators, graphic designers and filmmakers. She has published articles, designed award-winning portfolios and promotion, and lectured internationally on the development of creativity.

We will also hear presentations from artists: **Jo Hanson**, who started the artist-in-residence program at the Golden Gate Disposal Company in San Francisco, and some artists associated with the program. **Jo Hanson, Amy Youngs** and others will exhibit art from recyclables in the Exploratorium Lobby. They are part of an expanding group of artists whose purpose is to reincarnate throwaway materials, whether these be distressed wood, bad tires or dryer lint.



Coquille Point School, Coquille Point, Oregon by Tsui Design and Research

Ylem Field Trip: Tsui Design and Research

**Monday, February 26
4:30 pm**

**Park Business Center
4065 Emery St.
Emeryville, CA 94608**

Tsui Design and Research is a visionary architecture and design group that displayed its projects at the Ylem Forum in January. Tsui creations are imaginative works of beauty that are highly functional, environmentally conscious, energy conservative and economical. Besides the expected projects, the firm has designed floating residences and underground dwellings. Those who wish may go out to dinner together afterwards. For field trip reservations and information, call Jim Thompson, 415-821-9668

Events

January 31 – February 4

Conference on Electronic Imaging.

San Jose Convention Center, CA IS&T, 7003 Kilworth Ln, Springfield, VA 22151; 703-642-9090, Fax 703-642-9094

February 1–5

Image World San Jose

San Jose Convention Center, CA. Trade show and seminars on interactive multimedia, desktop and other video, desktop graphics. Knowledge Industry Publications, Inc., 701 Westchester Ave., White Plains, NY 10604; 800-800-5474, Fax 914-328-9093.

February 1–5

Image World West

A multimedia event where video, graphics and computers meet. Including VIDEO EXPO and the CAMMP (Computer Animation, Graphics, Multimedia & Presentations) Show. Seminar tracks: Interactive Multimedia, Desktop Graphics, Desktop Video, Creating Video. To be held at San Jose, CA Convention Center. Send for catalog and reg. materials: Knowledge Industry Publications, Inc., 701 Westchester Ave, White Plains, NY 10604. Register by phone: 1-800-800-KIPI or 914-328-9157

February 3, 7:30 pm

Barbara Kruger Lecture

Barbara Kruger is an internationally recognized artist who works with pictures and words. She is currently working on a permanent installation for the city of Strasbourg, France, and will participate in the Biennale of Lyons in 1993. Her book on television, media, and cultures will be published by M.I.T. in 1993. Lucie Stern Hall Room 100, Mills Art Department, 5000 MacArthur Blvd, Oakland, CA 94613; 510-0430-2117.

February 4–10

The MEDIALE and Audio Ballerinas (Hamburg, Germany)

An international media festival to be staged at all of Hamburg's leading art and media venues. "Art & Fair" (Feb. 4th – 10th), "View Elements" (Four Elements) "Media and Message" (both from Feb. 5) and various exhibitions and events in museums and theatres in Hamburg. The Audio Ballerinas (see cover) will perform Feb. 3rd, 8 pm, at City Hall and Feb. 4th, 8 pm, at Deichtorhalle. Contact: **Hamburische Kulturstiftung, Chilehaus C, Burchardstrasse 13, D-2000 Hamburg 1**

February 6, 5:00 pm (sharp!)

Chinese New Year's Treasure Hunt

A treasure hunt through Chinatown/North Beach on the night of the annual New Year's parade. Teams will wander labyrinthine paths and encounter strange beings in their quest. Come on time, set off before the parade begins! Three to four hours of vigorous activity (good walking/running footwear and layered clothes are recommended.) Potluck party at an unusual location at which the winning team receives its prize. Bring: 1) \$2 materials fee, 2) a small flashlight, 3) a potluck meal to share, 4) a willingness to run madly through the street with strangers, 5) a spirit of adventure, a zest for experience and a good 25 cent cigar. Meet in the parking lot between the Ferry Building & Pier #3. Info: 415-564-5047

February 17–19

Media '93 (Los Angeles)

Los Angeles Convention Center. Expo and conference for multimedia technology and products. Mitch Hall Associates, 260 Milton St., Dedham, MA 02026, 617-361-1031, Fax 617-361-9074.

February 19-20

The Institute For Studies in the Arts Symposium '93 (Tempe, AZ)

Symposium '93: *The Simulated Presence/A Critical Response to Electronic Imaging* at the University of Arizona Tempe campus, February 19–20 will deal with these questions: In what ways does new technology foreshadow a new world of art, of communication, of understanding? Should traditional school curricula be restructured to facilitate the teaching of electronic imaging? How well does art generated through technology reflect contemporary culture? Are technology based artforms "syndromes" of the industrialized west? Are such processes anti-humanistic? Features James Burke, Patrick Clancy, Cynthia Goodman, Mark Poster. For more information call: 602-965-9438

February 22, 7-10 pm

Illuminated Media

New presentation techniques in multimedia by Marc Herring and his team. Emphasis on advertising, publishing, photography, design and public relations. Held at Fort Mason Center, Bldg. A, San Francisco. \$20, advanced registration. Creative Alliance, Box 410387, San Francisco, CA 94141; 415-387-4040

February 26, 4:30 pm

Ylem Field Trip: Visionary Architecture

Details on page 3.

February 24–27

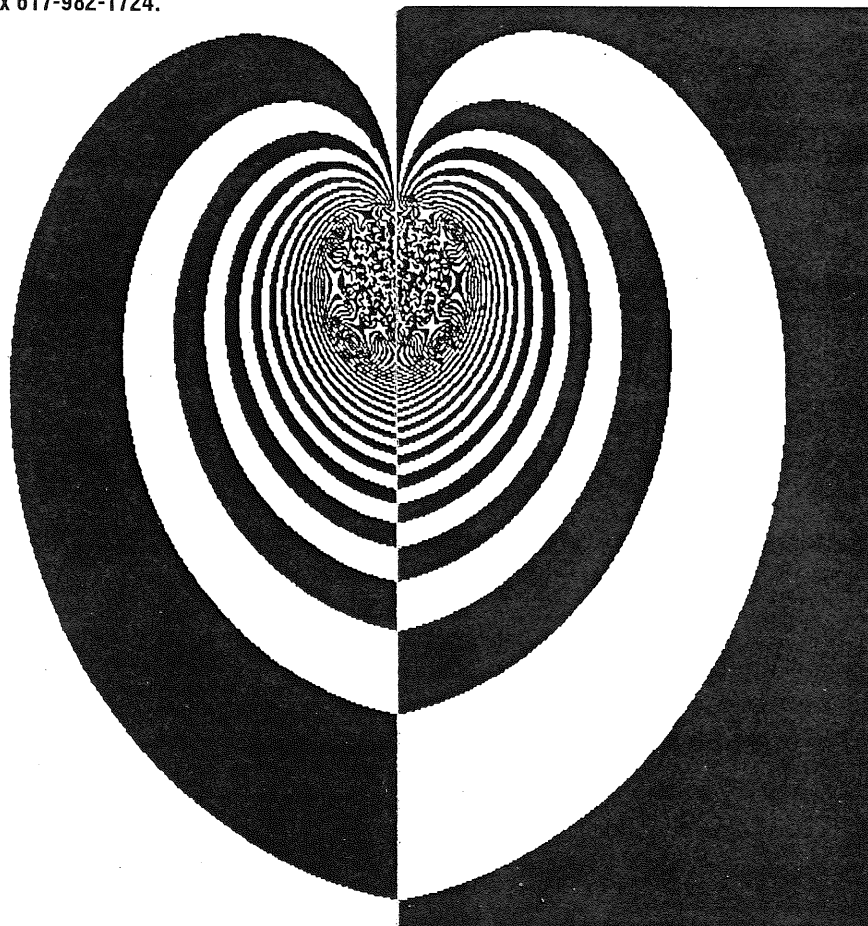
Concepts (Orlando, FL)

Prepublishing Conferences and Exhibitions, Orange County Convention, Orlando, FL. Conference, trade show on computers, electronic publishing, printing technologies. Graphic Art Show Company, Inc., 1899 Preston White Dr., Reston, VA 22091; 703-264-7200, Fax 703-620-0994.

March 1

Text and Image Scanning Conference. (Monterey, CA)

Doubletree Hotel, Monterey, CA. Acquiring and processing digital images. Expensive. BIS Strategic Decisions, One Longwater Cir., Norwell, MA 02061, 800-874-9980, 617-982-9500, ax 617-982-1724.



Computer art by Tom Pressburger

Some calendar items reprinted from Art Calendar (the monthly marketing and career management journal for artists, PO Box 199, Upper Fairmount, MD 21867. Subscriptions \$32/yr.), Rough Draft (from the San Francisco Cacaphony Society), Video Networks (from Bay Area Video Coalition), Leonardo Newsletter and FineArts Forum e-mail.

April 23 – June 6

Artec '93 The Third International Biennale in Nagoya, Japan

An event of art and technology, consisting of four main parts; international competition & exhibition, open competition & exhibition, lighting & illumination and symposium. The Open Competition, The Council for the International Biennale in Nagoya, c/o the Chunichi Shimbun, 1-7-1, Sannomaru, Naka-ku, Nagoya, 460-11, Japan; tel: 052-221-0753, fax: 052-221-0739.

Exhibits

February

Knowbotics Research Simulation Room: Mosaic of Mobile Sound Data From Andrew Pepper (Hamburg, Germany)



A group of artists and scientists at the Academy of Media Arts Cologne, Germany, will be showing a Virtual Reality installation in February 1993 at the MEDIALE 93, (Festival for Media Arts and Media Future) in Hamburg, Germany. The installation has three main areas. Section one is a sophisticated self-organizing database made up of a collection of sound samples from around the world, which will be used to produce a virtual 'sound room'. The sound data will correspond to the second

section, a physical room, where visitors will be able to navigate through the space with the aid of a mobile ultrasonic sensor and an artificial eye display. For info: Andrew Pepper, Department of Media Arts, Academy of Media Arts, Cologne, Peter-Welter-Platz 2, 5000 Cologne 1, Germany

Through February 3

Changing Woman

Photomontages by Ylem member Barbara T. Myman. Myman creates dreams, visions and inner landscapes with images used everyday in the media and advertising. The building, incidentally, was designed by Frank Lloyd Wright. Third floor gallery, Marin County Civic Center Administration Bldg., San Rafael, CA

February 4–28

Daria (Portland, OR)

One woman show. New computer fine art by Daria at the upstairs computer art gallery *Name That Toon Opening & Artist Reception. February 4, 5-9 pm Icons of Happiness 1039 NW Glisan Portland, OR; 503-222-1219.*

Through February 15

Contemporaines (Paris)

Ylem member Nancy Worthington is one of eight Americans in this international exhibit. She will travel to France for the artists' reception. Le Grand Palais, 109^{me} Salon, Paris, France

February 22 – March 12

Mt. Hood Festival of Computer Art (Gresham, OR)

Invitational group show of 1992 & 1993 computer art by Northwest artists. Artist Reception Visual Arts Center Gallery, Mt. Hood Community College, 26000 SE Stark Gresham, OR; 503-667-7309

Through February 28

Art and the Cosmos (Statesville, NC)

Space art show curated by Ylem member Beth Avary. This large travelling exhibit includes work by Avary and Trudy Myrrh Reagan. Arts & Science Center, 1335 Museum Rd., Statesville, NC; 704-873-4734

Through March 3

Natural Dialogue

Artists since prehistoric times have helped us understand how we relate to the natural world. Today, they are helping us to reconnect with the earth and creating some compelling work in the process. California Crafts Museum, Ghirardelli Square, 900 N. Point, San Francisco, CA 94109; 415-771-1919

Opportunities

Deadline February 1

Arts Festival of Atlanta, Sept. 11-19

The Metaphorical Machine Bathhouse Exhibition. "Works...which reconfigure technological components, various electronic equipment and mechanical appliances to reference the more elusive, poetic aspects of human consciousness, interactive works, video and audio sculptural installations, and recycled, mechanized assemblages are the types of works sought." Send actual of proposed work, drawings/schematics or 1/2" VHS videos. Arts Festival of Atlanta, Inc., 140 First Union Plaza, 999 Peachtree St., N.E., Atlanta, GA 30309-3964; 404-885-1125.

Deadline February 1

CINE

Formats: 3/4," 1/2" and 16mm. Fees: \$75-125. CINE is a non-profit organization which selects outstanding films and videotapes for entry in international film festivals. Non-feature films, documentaries and shorts. Last year 80 juries nationwide selected 350 winners from 1,200 entries during the three stages of each competition. Winning also may qualify a producer to enter the Academy Awards. 1001 Connecticut, NW, #1016 Washington, DC 20036; 202-785-1136, Fax 202-785-4114

Deadline February 1

Monitor '93—The Second Coming of the Cryptics

Video art festival that sounds like fun: "Art as a surrealist brain-tool...The themes are truly optional. If you make violent video versions of visceral vivisection in Vladovostok, you can place your video in the soft-core vegetarian section of Nordic Religious works. Cutsie videos (max. 2 min.) sought on animals, kids, mum & dad. Also "Expensive Things" (\$2000 U.S. or more (max. 20 min.). *Actual video need not arrive until Feb. 15*, but form must arrive by Feb. 1. Try faxing it. Formats: VHS, S-VHS, U-Matic Lo, Laserdisc, CDV. Standards: NTSC, PAL, SECAM. Frölunda Kulturhus & Göteborgs Konstmuseum, Monitor '93, Box 63, 5-421 21 V Frölunda, Sweden; tel. 0-31-85-16-65; Fax 0-31-85-16-6

Deadline February 1

Metro Bus Show—Montage '93

During "Montage '93: International Festival of the Image," original camera-derived works, consisting of 18–36 11" x 28" panels, will be installed in the interior advertising space on buses in Rochester. Considering "all aspects of contemporary photographic practice..." Will accept up to 10 artists, small honorarium for each. Send typewritten proposal, resume, slides, support materials, SASE to:

Robert Hirsch, Curator, Metro Bus Show, CEPA, 700 Main St, 4th fl, Buffalo NY 14202; 716-856-2717

Deadline February 1

Position Open, Pittsburgh, PA

Carnegie Mellon University: Assistant Professor in Art. Artist with multi-disciplinary conceptual orientation. Expertise in 2 out of 3 to the following: (2D, 3D, electronic). Also of interest: installation work, photo imaging, sound. Advanced degree or equiv., university teach. exper., exhibit record. Send 2-pg. letter/statement, cv, 3 ref. names (addresses only), doc. of work, 20 slides &/or 10 min. time-based material. **Faculty Search, Art Dept., Carnegie Mellon University, Pittsburgh, PA 15213-3890**

Deadline February 1

Position Open, Oakland, CA

Calif. College of Arts & Crafts: Film-Video-Performances Dept. seeks temporary instructors for 93-94 academic year. Among the courses needing instructors are New Genres, Animation, Film and Video. MFA or equiv. Quality artwork and exhibition record. Send letter, cv, list of references, video tape or max. of 20 slides and SASE. Search begins 2/1/93. Please refer to job order # 1056. **FVP Search, % Human Resources, CCAC, 5212 Broadway, Oakland, CA 94618**

Deadline February 8

Athens International Film and Video Festival

Categories include animation and experimental. Must have been completed between 1/90 and 12/92. Fee: \$15. Formats: VHS, 3/4" (NTSC), 16mm, 35mm. **Ruth Bradley, Athens Center for Film and Video, PO Box 388, Athens, OH 45701; 614-593-1330**

Deadline February 15

Video Refusés

All formats, including video performance and video installation. Fee \$5. Send SASE for entry form. **Video Refusés, 1083 Pine St., San Francisco, CA 94109; 415-567-7313**

Deadline February 26

Position Open, Shippensburg, PA

Shippensburg University: Professor of Computer Graphics, tenure track. Teach 2D Graphic Design, initiate & oversee a computer graphics lab, assist with gallery & other Art Dept. duties. MFA+, 3 years college teaching and professional exper., strong computer background, professional and publication record. Send letter of app., 20 slides each of your work & your students' work, resume, official transcripts, 3 letters of recom., SASE

to: **Michael Campbell, Chair, Search Committee, Art Dept., Shippensburg Univ., Shippensburg, PA 17257**

Deadline February 28

Prix Ars Electronica

Prestigious Austrian electronic arts festival offers substantial prizes in the following categories: Computer Animation, Computer Graphics (Images), Computer Music and Interactive Art. For detailed prospectus, write U.S. contact person: **Rachel Carpenter, 82 Queva Vista, Novato, CA 94947; 415-892-8254. Send entries to: ORF-Prix Ars Electronica 93, Frankstrasse 2a, A-4010 Linz, Austria; tel. Christine Schöpf, 732/53481-218; Fax 732/53481-270; Telex: 21616**

Deadline March 1

First Annual New York Digital Salon

Entry: Up to 4 slides with entry fee of \$25, payable to NYC ACM/SIGGRAPH; (\$5 for each additional slide over 4). Label each entry with artist's name, title of work, dimensions, description of output (hardware and software if applicable). On the four-person jury are three Ylem members: Barbara Nessim, Lillian Schwartz and Kenneth Snelson. Slides returned only by SASE. **Tim Binkley, School of Visual Arts, 209 E. 23rd St., New York, NY 10010; 212-645-0852**

Deadline March 31

Djerassi Foundation

1-3 month residency includes room, board, studio/ other creative space. Especially open to artists who will create a site-specific environmental artwork. **Djerassi Residency Program, 2325 Bear Gulch Rd., Woodside, CA 94062; 415-851-8395**

Roy G. Biv Gallery

Reviewing proposals for the 1993-94 season. 2D and 3D, performance, film/video, music, multimedia. "Encouraging 'works in progress' or 'low tech' mediums." Send labeled slides (or audio or video tape), resume, statement, SASE. **Exhibition Screening, Roy G. Biv Gallery, 714 N. High St., Columbus, OH 43215; 614-297-7694.**

Needs & Offerings

February 7, 10-6 pm

Intro to Interactive Multimedia

This workshop serves as an introduction to interactive multimedia technology. Overview of the multimedia industry. The class incorporates a variety of media: videodisc, CD-ROM, and linear video. \$125. **Bay Area Video Coalition, 1111 17th St., San Francisco, CA 94107; 415-861-3282; Fax 415-861-4316.**

February 20-21, 10-6 pm

Hi-8 Video Production

Prerequisite: Participants need previous experience using cameras. Hand-held shooting, and desktop editing are emphasized in this intermediate level course. Students are invited to bring their own equipment for comparison and practice. Dates: Section A - Feb 20, 21; 10-6 pm. Section B - April 3, 4; 1-6 pm. \$195 **Bay Area Video Coalition, 1111 17th St., San Francisco, CA 94107; 415-861-3282, Fax 415-861-4316.**

February 27-28, 10-6 pm

3D Design on Amiga

Intermediate level. Work with Amiga programs to create more exciting opening titles and spice up logos. Programs: Deluxe paint, Art Department Professional, and Pixel 3D in addition to the Toaster's character generator. Topics: Combining Toaster character generation with simple animation, Toaster paint functions, Intro to surface animation, and Lightwave layout and basic functions. \$196. **Bay Area Video Coalition, 1111 17th St., San Francisco, CA 94107; 415-861-3282; Fax 415-861-4316.**

E Pluribus Unum by Jim Pallas

Printed circuit board available as a plaque with hanging chain, silver-color metal on blue, \$75; and as an electronic sculpture with integrated circuits and LEDs that cause a myriad of small, red lights to travel about the surface, \$300. **Jim Pallas, 1311 Bishop, Grosse Pointe, MI 48320; 313-885-5669**

Get Children Excited About Science

Boston's Museum of Science has a way: Science-By-Mail, a national science outreach program that teams children with scientists in creative, problem-solving exercises. Three challenges are sent to students during the year. Students mail their solutions to the experiment to their volunteer, pen-pal scientist. The museum needs additional pen-pal scientists. (Minority scientists are especially encouraged to volunteer.) To enroll, call: **800-729-3300**

Leonardo Music Journal

Compact Disk accompanies written journal. Published once a year. Features original work by contemporary composers. 1993 CD will feature music for gamalan by contemporary Javanese and Western composers. *Leonardo* / ISAST member, \$18, non-member, \$30. **Leonardo / ISAST, 672 South Van Ness, San Francisco, CA 94110; 415-431-7414; Fax 415-431-5737; isast@garnet.berkeley.edu**

Message de Madrid

by Sonya Rapoport

Sonya Rapoport is a Berkeley-based artist who produces computer-assisted interactive installations and artist's books.

During a recent trip to Spain I experienced the latest in museum "hype." First, I visited the newly renovated Villahermosa Palace in Madrid. There I viewed the Thyssen collection, which is on loan to the Spanish government for ten years.



My next visit was to the Nacional Museo Reina Sofia. It was here that I was able once again see Picasso's *Guernica*, this time in its apparently permanent but controversial home.

On a quieter level the National Museum of Natural Sciences has been renovating its spaces according to the most up-to-date dictates of museology. Emphasis on exhibiting and conserving the collections contributed by naturalists in the 18th century has been changed to stage first-rate exhibits about life on earth and to disseminate new ideas on how to preserve the environment.

The entrance to the Thyssen-Bornemisza Museum is a vast rectangular sparse space that I would estimate to be about 150 feet long by 50 feet wide. This in itself was overwhelming, but when I focused to the far end wall and saw a huge swirling abstract patterned painting so magnificent in its design and motion I was slowly and rhythmically drawn robot-like toward it. Close-in, I discovered the painting was a Tinteretto filled with human figures!

Whatever has been said about the excellence of the Thyssen collection is true. I was in wonderland. I stopped in my steps before each painting. The Russian constructivists were eye-opening and plentiful. Kurt Schwitters' three-dimensional wood collages were a rare treat. Recognizing the contemporary American masters de Kooning, Still, O'Keefe, Rothko, and many more we no longer pay much attention to, being

shown at their best was sheer ecstasy. The work arranged according to style rather than chronology created a panorama. I was frustrated, however, when I wanted to identify the country of origin and found this information missing.

Moving on to the Museo Reina Sofia, again to vast halls, and I do mean vast, where one seems to walk for miles along unhung corridors, I finally located the *Guernica* upstairs. To view it I was made to stand in an alcove of a large room-size hallway and peer through a glass imposed several feet in front of it. Maybe this shield acted like a lens, giving the painting a telescopic impression of being smaller than I had remembered. It even seemed dated. Perhaps the critics were right: This archival work should have been in El Prado. Then, winding in and out of room after room of contemporary art, I made choices for my pleasure unlike at the Thyssen where it was all handed to me on a silver platter. In the basement I stumbled on a provocative exhibition *Repetición/Transformación*. It's concept came from French philosopher B. Duquesne. Since I did not buy the heavy catalog and did not have time to absorb the heavy words I can only report that the show consisted of the work of eleven art "heavy-ies", nine of them American. Each artist had one whole gallery to display his/her serially produced art in which one work varied only slightly from another in a manner chosen by the artist. Andy Warhol's progression of

Self-Portrait, using video camera, slow-scan digitizer and computer by Alejandro Delgado

Lenin's portraits was more sequential than Jasper Johns' compositions which consistently included a wrist watch. Allan McCollum's room was filled with various sizes of framed plain black rectangles. Agnes Martin was her usual self in her subtle variations of lines and stripes. Later I realized that my interest in this exhibit lay in my fascination for animation.

Where does a progressive artist go to find stimuli for invention? Picasso, Modigliani and early German expressionists were inspired by artifacts outside European cultural tradition. Artists such as Paul Klee, Max Ernst and A. R. Penk created a sophisticated style of innovative work derived from the innocence and spontaneity of art produced by the mentally ill.

The visit to the Museo Nacional de Ciencias Naturales, was propelled by other than aesthetic considerations. To view its current exhibition, *Amada Tierra*, I walked through a globe-shaped tent structure and was fitted to ear-phones at the entrance of the building. When I saw the introductory image, a moving projection of amorphous shapes of flowing pale greens, blues, vapors, air, sun, and rain dissolving into a biosphere, I fantasized a 21st century Sam Francis painting. From exhibit to exhibit the audio explanation followed my erratic route among monster molecules and huge insects that illustrated the complexity of life. Photographs, videos, installations and slide dissolve tabloids presented imaginatively how we are abusing this earth and how we must "change to live".

I returned to the question "Where does a progressive artist go to find stimuli for invention?" Madrid's science museum provoked a sure fire viewing intensity: a *concept*, "We must change"; *content*, "The beloved earth"; *language and information*; *tools*, innovative, vivid, and contemporary.

These are my stimuli.

Please send a **membership application** and sample newsletter to (me) (my friends) at:

NAME _____

ADDRESS _____

Sample issue & application only (free) I enclose \$ _____ for membership (see above)

Yearly membership rates:

U.S. Individual \$30
U.S. Institution \$45
U.S. Student or Senior \$20

Canada/Mexico add **5 US\$** to U.S. rates; all other countries add **15 US\$** to U.S. rates.

Membership includes 12 issues of the *Ylem Newsletter* & listing in the *Artists Using Science and Technology Directory* which you will receive in the Autumn.

Mailing labels of Ylem members

(about 250 artists & art enthusiasts) are available to Ylem members for \$20. Info: Bev Reiser 510-482-2483 or send \$20 with your request to address below.

Ylem is a non-profit, networking organization.

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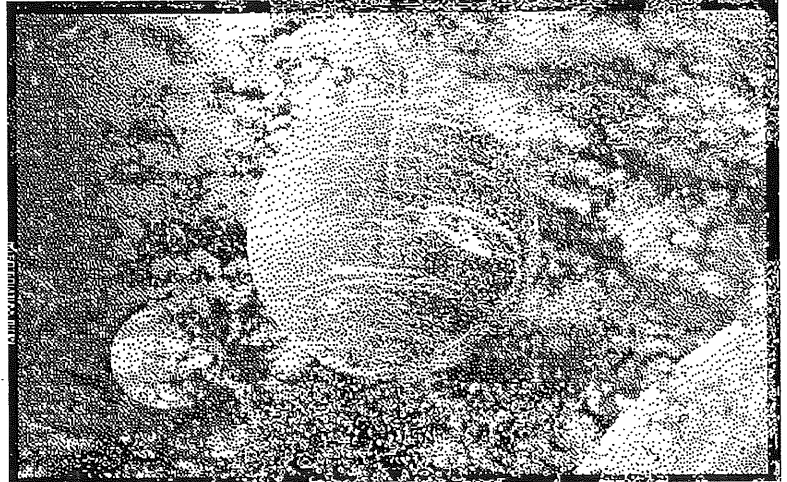
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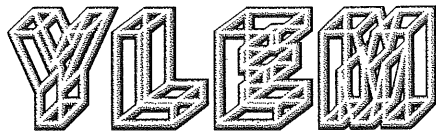
Fred Stitt, *San Francisco Institute of Architecture*

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Multi Who'rds, computer art by Anne Farrell



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